

# WHEN THE LORD TURNED AGAIN (PSALM 126)

SET TO MUSIC FOR  
SOPRANO AND TENOR SOLO, CHORUS,  
ORGAN AND ORCHESTRA

BY  
C. CROZAT CONVERSE

PRICE \$1.00

NEW YORK .: THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & CO., Ltd.

Copyright, 1913, by THE H. W. GRAY COMPANY

# WHEN THE LORD TURNED AGAIN.

Psalm 126.

C. Crozat Converse.

*Larghetto.*

Organ. *pp* *fp*

Ped.

*a tempo*

*mf*

*Più moto.* *rit.*

senza Ped. Ped.

*a tempo*

Tenor Solo.

*p*

When the Lord turned a-gain the cap -

senza Ped.

The musical score is arranged in five systems. The first system is for the Organ, marked 'Larghetto', with dynamics 'pp' and 'fp', and a 'Ped.' (pedal) instruction. The second system continues the Organ part, marked 'a tempo' and 'mf'. The third system features a 'Più moto.' (faster) tempo change, followed by a 'rit.' (ritardando) section, with 'senza Ped.' and 'Ped.' instructions. The fourth system is marked 'a tempo'. The fifth system is for the Tenor Solo, marked 'p', with the lyrics 'When the Lord turned a-gain the cap -' and a 'senza Ped.' instruction.

*dim.*

-tiv - i - ty of Zi - on, we were like them that dream, like them that

*dim*

**A**

*dream.*

Soprano. *p* *cresc.*

Alto. *p* *cresc.*

Tenor. *p* *cresc.*

Bass. *p* *cresc.*

When the Lord turned a - gain the cap - - tiv - i - ty of

When the Lord turned a -

**A**

*cresc.*

Ped.

Zi - on, we were like them that dream, like them that

Zi - on, we were like them that dream, like them that

-tiv - i - ty of Zi - on, the cap - tiv - i - ty of Zi - - -

- gain the cap - tiv - i - ty of Zi - on, the cap - tiv - i - ty of

dream, when the Lord turned a - gain -  
 dream, when the Lord turned a - gain, turned a - gain,  
 - on, when the Lord turned a - gain, the Lord, the  
 Zi - on, of Zi - on, the cap - tiv - i - ty of Zi - - -

*B cresc. 3*

senza Ped.

the cap - tiv - i - ty of Zi - on, the cap - tiv - i - ty of  
 turned a - gain, a - - gain, a - gain  
 Lord turned a - gain, when the Lord turn - ed a -  
 - on, of Zi - - on, of Zi - -

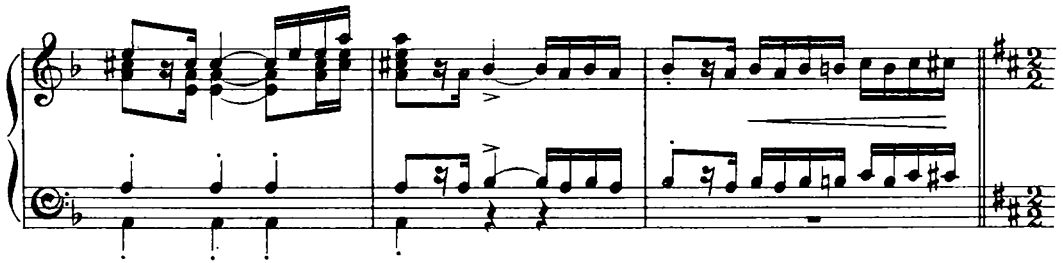
Zi - on, the cap - tiv - i - ty of Zi - on, of Zi -  
 the cap - tiv - i - ty of Zi - on, the cap - tiv - i - ty of  
 - gain the cap - tiv - i - ty of Zi - on, the cap - tiv - i - ty of  
 - on, of Zi -

*cresc.*  
 - on, we were like them that dream, like them that dream, we were  
*cresc.*  
 Zi-on, we were like them that dream, we were like them that dream, like  
*cresc.*  
 Zi-on, we were like them that dream, like them — that dream, we were  
*cresc.*  
 - on, when the Lord turned a-gain the cap - tiv - i - ty of Zi-on, of

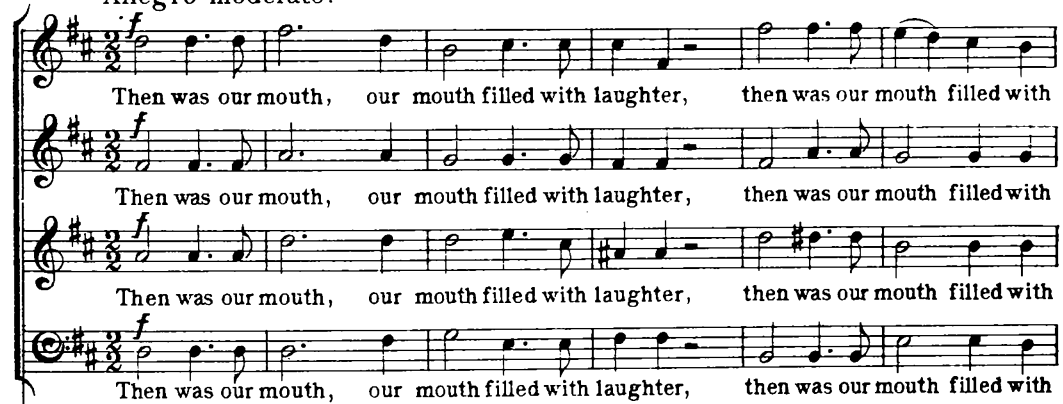
*Ped.*

*mf* *dim.*  
 like them that dream, that dream, — that dream. —  
*mf* *dim.*  
 them, like them that dream, — that dream. —  
*mf* *dim.*  
 like them that dream, that dream, — that dream. —  
*mf* *dim.*  
 Zi - on, we were like them that dream, — that dream. —

Più moto.



Allegro moderato.



Allegro moderato.



laugh - - ter, and our tongue, our tongue with sing-ing, our

laugh - - ter, and our tongue, our tongue with sing-ing, our

laugh - - ter, and our tongue, our tongue with sing-ing, our

laugh - - ter, and our tongue, our tongue with sing-ing, our

tongue with sing-ing, our tongue with sing-ing, with

tongue with sing-ing, our tongue, our tongue with sing-ing, with

tongue with sing-ing, our tongue, our tongue with sing-ing, our

tongue with sing-ing, our tongue with sing-ing, our

sing - ing, with sing - ing, then was our mouth, our mouth filled with

sing - ing, with sing - ing, then was our mouth, our mouth,

tongue with sing-ing, with sing - ing, our tongue with

tongue with sing-ing, our tongue with sing -

laugh-ter, and our tongue with sing -

our mouth filled with laugh-ter, and our tongue with

sing - ing, then was our mouth, our mouth filled with

- ing, then was our mouth filled with

- ing, then was our mouth filled with laugh - ter, our

sing - ing, sing - ing, with sing-ing, our

laugh-ter, and our tongue with sing -

laugh - ter, then was our mouth filled with laugh - ter,

mouth, our mouth filled with laugh-ter, and our tongue,

tongue with sing-ing, our tongue, our tongue with sing -

- ing, then was our mouth, our mouth, our mouth

then was our mouth, our mouth filled with laugh-ter, and our tongue, our



our tongue, our tongue with sing-ing, our—  
 - ing, then was our mouth, our mouth, our mouth filled with  
 — filled with laugh-ter, then was our mouth, our— mouth filled with  
 tongue with sing-ing, our tongue, our tongue with sing-ing, our—

tongue with sing-ing, our tongue with sing -  
 laugh - ter, — filled — with laugh-ter, our tongue with sing -  
 laugh-ter, and our tongue with sing-ing, our tongue with sing -  
 tongue, our — tongue with sing-ing, our tongue with sing -

*rall.* **E Un poco meno Allegro.**  
 - ing. *rall. mf*  
 - ing. *rall.* Then said they a-mong the  
 - ing. *rall.*  
 - ing. *dim. rall. E Un poco meno Allegro. mf*

he - then, the Lord hath done great things for them, for them, the Lord

Then said they a-mong the hea - -

senza Ped.

hath done for them great things, great things, great things for

Then said they among the

- then, the Lord hath done great things for them, great things for them,

Then said they a-mong the

them, great things for them, great things for

he - - then, the Lord hath done great things for them, for them, great things for

hath done great things, great things for them, great things, hath

**F**

Ped.

hea - then, the Lord hath done great things for them, the Lord  
 them, hath done great things, hath done great things for them, great  
 them, great things, great things for them, the Lord hath  
 done great things for them, great things for them, then said they a-mong the

hath done great things,  
 things, great things for them, then said they a-mong the  
 done great things for them, the Lord hath done great  
 hea - then, the Lord hath done great things for them, the Lord hath

the Lord  
 hea - then, the Lord hath done great things for them, said they  
 things for them, great things for  
 done great things for them, then said they a-mong the

— hath done great things for them, the Lord hath done great things,  
 a - - - mong the hea-then, then said they a-mong the  
 them, for them, for them, for them, the Lord hath done great  
 hea - then, the Lord hath done great things for them, the Lord hath done

hath done great things,  
 hea - then, the Lord hath done great things, hath done great  
 things for them, hath done great things for  
 great things, the Lord hath done great

then said they a-mong the hea - then, the Lord hath done great  
 things, then said they a-mong the hea - then, the  
 them,  
 things,

things for them, the Lord, — the Lord hath  
 Lord hath done great things for them, great things, hath  
 then said they a-mong the hea - then, the Lord hath done great

done, the Lord, — the  
 done great things, hath done great things, great things, done great things for  
 things for them, great things for them, for them, great things,  
 then said they among the hea - then, the Lord hath done great things for them, the

*Più moto.*

Lord, for them, said they a-mong the hea - then, hath  
 them, said they a-mong the hea - then, for them, said they a-mong the hea - then, the  
 then said they a-mong the hea - then, the Lord, — the  
 Lord hath done great things for

*Più moto.*

done great things for them.

Lord hath done great things for them, great things for them.

Lord hath done great things for them, great things for them.

them, great things great things for them.

**J** Tempo I<sup>o</sup>

Then was our mouth, our mouth filled with laughter, then was our

Then was our mouth, our mouth filled with laughter, then was our

Then was our mouth, our mouth filled with laughter, then was our

Then was our mouth, our mouth filled with laughter, then was our

**J** Tempo I<sup>o</sup>

mouth filled with laugh - - ter, and our tongue, our tongue with

mouth filled with laugh - - ter, and our tongue, our tongue with

mouth filled with laugh - - ter, and our tongue, our tongue with

mouth filled with laugh - - ter, and our tongue, our tongue with

[illegible]

sing - ing, then was our mouth, our mouth filled with laughter, and our  
 sing - ing, then was our mouth, our mouth filled with laughter, and our  
 sing - ing, then was our mouth, our mouth filled with laughter, and our  
 sing - ing, then was our mouth, our mouth filled with laughter, and our

The musical score is written for a vocal ensemble and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is written in the bottom two staves, with a grand staff (treble and bass clefs) and the same key signature. The lyrics are: "tongue, our tongue with sing-ing, our tongue, our tongue, our tongue with sing-ing, our tongue, our tongue." The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piano part includes chords and arpeggiated figures.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "tongue, — our tongue — with sing - - -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tongue, — our tongue — with sing - - -

tongue, — our tongue — with sing - - -

tongue, — our tongue — with sing - - -

tongue, — our tongue — with sing - - -

Continuation of the musical score. The four vocal staves enter with the syllable "- ing." on a half note. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

- ing.

- ing.

- ing.

- ing.



## II.

*Maestoso.*

The musical score is written for piano in 2/2 time, B-flat major. It consists of five systems of staves. The first system begins with the tempo marking *Maestoso.* and includes dynamics *f* and *p*, with a *Ped.* instruction. The second system continues the piece with a *p* dynamic. The third system features a *f* dynamic and a *Ped.* instruction. The fourth system includes a *p* dynamic, a *L.H.* (Left Hand) marking, and a *Ped.* instruction. The fifth system concludes with the instruction *piu moto e cresc.*

Soprano. *Allegro.*

Alto. *f* The Lord hath

Tenor. The Lord hath

Bass. The Lord hath

The Lord hath

*Allegro.*

done great things for us. The Lord hath done great things, where - of we are

done great things for us. The Lord hath done great things, where - of we are

done great things for us. The Lord hath done great things, where - of we are

done great things for us.

glad. The Lord hath done great things for us; where-of we are glad, where-

glad. The Lord hath done great things for us; where-of we are glad, where-

glad. The Lord hath done great things for us; where-of we are glad, where-

The Lord hath done great things for us; where-of - we are glad, where-

L

- of we are glad, great things for us; where - of we are glad.

- of we are glad, great things for us; where - of we are glad.

- of we are glad, great things for us; where - of we are glad.

- of we are glad, great things for us; where - of we are glad.

senza Ped.

The Lord hath done great things for

The Lord hath done great things for

The Lord hath done great things for

The Lord hath done great things for

M

us. The Lord hath

us. The Lord hath

us. The Lord hath

us. The Lord hath

done great things for us, The Lord hath done

Ped.

great things for us, The Lord hath

done great things for us. The

**N** Più moto.

senza Ped. Fed.

The Lord hath done great things for  
The Lord hath done great things for  
The Lord hath done great things for  
The Lord hath done great things for

Lord hath done great things for us, for

us, for us. The Lord hath done great things for us,  
 us, for us. The Lord hath done great things for us,  
 us, for us. The Lord hath done great things for us,  
 us. The Lord hath done great things for us,

things for us. The Lord hath done great things for us; where - of.

things for us. The Lord hath done great things for us; where - of

things for us, great things for us; where - of

for us, great things for us, great things for us; where - of

*O*

we are glad, where - of we are glad, where -

we are glad, where - of we are glad, where -

we are glad, where - of we are glad, where -

we are glad, where - of we are glad, where -

- of we are glad.

- of we are glad.

- of we are glad.

- of we are glad.

- of we are glad.

*dim. poco a poco*

*dim. poco a poco*

Moderato.

*p*

Moderato assai.

*p* Turn a - gain our cap-  
*p* Turn a - gain our cap-  
*p* Turn a - gain our cap-  
*p* Turn a - gain our cap-

Moderato assai.

*rall.*

-tiv - i - ty, O Lord, our cap - tiv - i - ty, as the streams in the  
 -tiv - i - ty, O Lord, our cap - tiv - i - ty, as the streams in the  
 -tiv - i - ty, O Lord, our cap - tiv - i - ty, as the streams in the  
 -tiv - i - ty, O Lord, our cap - tiv - i - ty, as the streams in the

23

The musical score consists of five staves. The first four staves are vocal parts, each starting with the word "south." followed by the lyrics "Turn a - gain our cap - tiv - i - ty, O Lord, our cap-". The fifth staff is a piano accompaniment. The music is written in G major (one sharp) and common time. Dynamics include *mf* (mezzo-forte), *p* (piano), and *Q* (crescendo). A fermata is placed over the final note of the vocal lines. The piano part features chords and moving lines.

south. Turn a - gain our cap - tiv - i - ty, O Lord, our cap-

south. Turn a - gain our cap - tiv - i - ty, O Lord, our cap-

south. Turn a - gain our cap - tiv - i - ty, O Lord, our cap-

south. Turn a - gain our cap - tiv - i - ty, O Lord, our cap-

senza Ped.

[illegible]

Musical score for the hymn "O Lord, our captivity". The score is written for four voices (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are "O Lord, our cap - tiv - i - ty,". The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *R* (ritardando). The piano part features a triplet of eighth notes in the right hand and a half note in the left hand.



our cap - tiv - i - ty, O Lord, our cap -

our cap - tiv - i - ty, O Lord, our cap -

our cap - tiv - i - ty, O Lord, our cap -

our cap - tiv - i - ty, O Lord, our cap -

- tiv - i - ty, O Lord, O Lord, our cap -

- tiv - i - ty, O Lord, O Lord, our cap -

- tiv - i - ty, O Lord, O Lord, our cap -

- tiv - i - ty, O Lord, O Lord, our cap -

- tiv - i - ty. Turn a - gain our cap -

- tiv - i - ty. Turn a - gain our cap -

- tiv - i - ty. Turn a - gain our cap -

- tiv - i - ty. Turn a - gain our cap -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Italian.

**Vocal Parts:**

- Soprano:** -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams
- Alto:** -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams
- Tenor:** -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams
- Bass:** -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams

**Piano Accompaniment:**

- The piano part consists of chords and single notes in both hands.
- Dynamic markings include *dim.* (diminuendo) and *sempre più dim.* (always more diminuendo).
- A *Ped.* (pedal) marking appears at the bottom right.

**Lyrics:**

-tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams  
 -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams  
 -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams  
 -tiv-i-ty, our cap-tiv-i-ty, as the streams in the south, as the streams

in the south. in the south. in the south. in the south.

Ped.

in the south. — *più moto poco a poco*

The musical score is for a piano piece. It features a treble and bass staff. The treble staff begins with a piano (pp) dynamic marking. The melody is characterized by long, flowing lines with many ties, suggesting a continuous, undulating motion. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo and mood are indicated by the text 'più moto poco a poco' (faster motion, little by little), which is written above the treble staff. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C) based on the notation.

The

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 12 measures. The first measure is a whole note for the voice and a half note for the piano. The second measure is a whole note for the voice and a half note for the piano. The third measure is a whole note for the voice and a half note for the piano. The fourth measure is a whole note for the voice and a half note for the piano. The fifth measure is a whole note for the voice and a half note for the piano. The sixth measure is a whole note for the voice and a half note for the piano. The seventh measure is a whole note for the voice and a half note for the piano. The eighth measure is a whole note for the voice and a half note for the piano. The ninth measure is a whole note for the voice and a half note for the piano. The tenth measure is a whole note for the voice and a half note for the piano. The eleventh measure is a whole note for the voice and a half note for the piano. The twelfth measure is a whole note for the voice and a half note for the piano. The score ends with a double bar line.

Tempo I<sup>o</sup>

Lord hath done great things for us, The Lord hath done great things where-

Lord hath done great things for us, The Lord hath done great things where-

Lord hath done great things for us, The Lord hath done great things where-

Lord hath done great things for us,

Tempo I<sup>o</sup>

- of we are glad. The Lord hath done great things for us; where-

- of we are glad. The Lord hath done great things for us; where-

- of we are glad. The Lord hath done great things for us; where-

The Lord hath done great things for us; where-

- of we are glad, - where - of we are glad; great things for us; - where -

- of we are glad, where - of we are glad; great things for us; where -

- of we are glad, where - of we are glad great things for us; - where -

- of - we are glad, - where - of we are glad; great things for us; where -

U

- of we are glad. The

- of we are glad. The

- of we are glad. The

- of we are glad. The

U

Lord hath done great things for us.

Lord hath done great things for us.

Lord hath done great things for us.

Lord hath done great things for us.

The Lord hath done great things for us. The

The Lord hath done great things for us. The

The Lord hath done great things for us. The

The Lord hath done great things for us. The

Ped.

Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for us.

Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for us.

Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for us.

Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for us.

The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains block chords and moving lines. The bass staff has a key signature of one flat and a common time signature, featuring a steady eighth-note accompaniment.

The Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for

The Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for

The Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for

The Lord \_\_\_\_\_ hath done \_\_\_\_\_ great things \_\_\_\_\_ for

The piano accompaniment continues with the same treble and bass staves. The treble staff shows more complex chordal textures, and the bass staff continues with its eighth-note accompaniment.

us. The Lord \_\_\_\_\_ hath done great things \_\_\_\_\_ for

us. The Lord \_\_\_\_\_ hath done great things \_\_\_\_\_ for

us. The Lord \_\_\_\_\_ hath done great things \_\_\_\_\_ for

us. The Lord \_\_\_\_\_ hath done great things \_\_\_\_\_ for

Piano accompaniment with treble and bass staves.

us.

us.

us.

us.

Piano accompaniment with treble and bass staves.

## III.

Andante.

*p*

senza Ped.

Soprano I. Solo.

*p*

He that go - eth

forth and weep - - eth, bear - ing pre - cious, pre - cious

seed; He that go - - eth forth and weep - eth,



bear - ing pre - cious, pre - cious seed, bear -   
 Soprano II. *p* bear - ing   
 Alto. *p* bear - ing   
 Tenor. *p* bear - ing   
 Bass.

- ing seed; He that go - eth   
 pre - cious, pre - cious seed; He that go - eth forth and   
 pre - cious, pre - cious seed; He that go - eth forth and   
 pre - cious, pre - cious seed; He that go - - - eth,   
*p* He that go - - -   
 He that go - - -

forth and weep - eth, bear - ing pre - cious seed; \_\_\_\_\_

weep - eth, bear - ing pre - cious, pre - cious seed; \_\_\_\_\_

weep - eth, bear - ing pre - cious, pre - cious seed; \_\_\_\_\_

go - eth forth, \_\_\_\_\_ bear - ing pre - cious seed; \_\_\_\_\_

- eth forth and weep - eth, bear - ing seed; \_\_\_\_\_

Ped.

*Più moto.*

**TUTTI.**

*pp* He that go - eth forth and weep - eth, bear -

*pp* He that go - eth forth and weep - eth, bear -

*pp* He that go - eth forth and weep - eth, bear -

*pp* He that go - eth forth and weep - eth, bear -

*pp* He that go - eth forth and weep - eth, bear -

*Più moto.*

*pp*

Ped.

- ing pre - cious, pre - cious seed,

- ing pre - cious, pre - cious seed,

- ing pre - cious, pre - cious seed,

- ing pre - cious, pre - cious seed,

- ing pre - cious, pre - cious seed,

*dim.*

*Più animato.*

— shall doubt-less come a - gain with re - joi - cing, shall come a - gain, a -

— shall doubt-less come a - gain with re - joi - cing, shall come a - gain, a -

— shall doubt-less come a - gain with re - joi - cing, shall come a - gain, a -

— shall doubt-less come a - gain with re - joi - cing, shall come a - gain, a -

— shall doubt-less come a - gain with re - joi - cing, shall come a - gain, a -

*Più animato.*

*f*

*Ped.*

- gain with re - joi-cing, shall come a - gain, a - gain with re - joi-cing, shall come a -

- gain with re - joi-cing, shall come a - gain, a - gain with re - joi-cing, shall come a -

- gain with re - joi-cing, shall come a - gain, a - gain with re - joi-cing, shall come a -

- gain with re - joi-cing, shall come a - gain, a - gain with re - joi-cing, shall come a -

- gain with re - joi-cing, shall come a - gain, a - gain with re - joi-cing, shall come a -

- gain, a - gain re - joi-cing, shall come a - gain, shall come

- gain, a - gain re - joi-cing, shall come a - gain, shall come

- gain, a - gain re - joi-cing, shall come a - gain, shall come

- gain, a - gain re - joi-cing, shall come, shall come a - gain, shall come

- gain, a - gain re - joi-cing, shall come, shall come a - gain, shall come

a - gain, shall come with re - joi -

a - gain, shall come with re - joi -

a - gain, shall come with re - joi -

a - gain, shall come with re - joi -

a - gain, shall come with re - joi -

*sempre cresc.*

- cing, bring - ing his sheaves, bring -

*sempre cresc.*

- cing, bring - ing his sheaves, bring -

*sempre cresc.*

- cing, bring - ing his sheaves, bring -

*sempre cresc.*

- cing, bring - ing his sheaves, bring -

*sempre cresc.*

- cing, bring - ing his sheaves, bring -

*sempre cresc.*

ing his sheaves, — his sheaves

ing his sheaves, — his sheaves

ing his sheaves, — his sheaves

ing his sheaves, — his sheaves

ing his sheaves, — his sheaves

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each voice part (Soprano, Alto, Tenor 1, Tenor 2, and Bass) singing the phrase "ing his sheaves, — his sheaves". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4.

with him.

with him.

with him.

with him.

with him.

The second system of the musical score continues the vocal and piano parts. The vocal parts now sing the phrase "with him." The piano accompaniment continues with its harmonic support. The system concludes with a double bar line and repeat signs. The key signature and time signature remain consistent with the first system.

## Allegro con fuoco.

They that sow in tears shall reap in— joy, shall reap in joy, shall

They that sow in

## Allegro con fuoco.

reap— in joy, in— joy, shall reap— in joy,——

tears shall reap, shall reap in— joy, in joy, shall reap, shall

They that sow in tears shall

senza Ped.

reap— in joy, in— joy, shall reap— in joy,——

tears shall reap, shall reap in— joy, in joy, shall reap, shall

They that sow in tears shall

senza Ped.

— shall reap, shall reap in joy, — shall reap in  
 reap in joy, shall reap, shall reap in joy, shall reap in — joy, shall  
 reap, shall reap in joy, in joy, reap — in joy,  
*f*  
 They that sow in tears shall reap, shall reap in

joy, — in joy, shall reap in joy, They that  
 reap in joy, shall reap, shall reap in joy, shall reap in  
 reap — in joy, in joy, — shall reap in joy, shall  
 joy, in joy, — shall reap in joy, shall reap  
*f*  
 They that sow in tears shall reap in — joy, shall reap, shall

*f* Ped.



sow in tears shall reap, shall reap in joy, shall reap in  
 joy, shall reap, shall reap in joy. They that sow in  
 reap in joy, in joy, shall reap in joy, in joy,  
 in joy, in joy, shall reap, shall reap in joy,  
 reap in joy, in joy, shall reap, shall reap in

joy, in joy, shall reap, shall reap  
 tears shall reap in joy, shall reap in joy, shall reap, shall  
 in joy, reap in joy, shall reap in joy, shall  
 in joy. They that sow in tears shall reap in joy, in  
 joy, shall reap in joy. They that sow in tears shall

in joy, shall reap in joy, shall reap, shall  
 reap in— joy, reap, shall reap in joy, — in— joy, — in  
 reap — in joy, in joy, shall reap in joy, reap — in  
 joy, in joy, They that sow in tears shall reap, shall  
 reap in— joy, in joy, shall reap in joy, in

reap in— joy, shall reap in— joy, in joy, shall reap, shall  
 joy, shall reap in joy, shall reap in joy, reap in  
 joy, in joy, in joy, in joy, reap in joy, shall  
 reap in joy, — shall reap, shall reap — in— joy, shall  
 joy, shall reap in— joy, in joy, shall reap in joy, shall

reap in joy, in joy. *f* Hal-le -

joy, in joy, in joy.

reap in joy, in joy.

reap in joy, in joy.

reap in joy, in joy.

- lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, *f*

Hal-le - lu - jah, hal-le -

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

- lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

*f* Hal - le - lu - jah, hal - le - lu -

The first system consists of five staves. The top four staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are 'hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -'. A forte 'f' dynamic marking appears above the fourth staff.

hal - le - lu - jah, hal - le - lu - jah, hal - le -

- lu - jah, hal - le - lu - jah, hal - le - lu - jah,

*f* Hal - le - lu - jah, hal - le - lu - jah, hal - le -

- jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

The second system also consists of five staves. The top four staves are vocal parts in treble clef with a key signature of two sharps. The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics continue: 'hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -'. A forte 'f' dynamic marking appears above the third staff.

- lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -  
 hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,  
 - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -  
 Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 Ped.

- jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -  
 - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

- lu - jah, hal-le - lu - jah, hal - le - lu - jah, hal-le-lu -  
 - lu - - jah, hal - le - lu - - jah, hal-le - lu - jah,  
 - lu - jah, hal - le - lu-jah,hal-le - lu - - jah, hal-le - lu -  
 - jah, hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu -  
 - lu - jah, hal - le - lu - jah, hal - - - le - lu - jah,

- jah, hal-le - lu - jah, hal - le - lu - - jah, hal-le -  
 hal-le-lu - jah, hal-le - lu - - jah, hal-le - lu - jah, hal - le -  
 - jah, hal-le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,  
 - jah, hal-le - lu - jah, hal-le-lu - jah, hal-le - lu-jah,hal-le -  
 hal-le-lu - jah, hal-le - lu - - jah, hal-le - lu - -

*cresc. poco a poco*

- lu - - - - -

*cresc. poco a poco*

- lu - jah, hal - - - le - lu - jah, hal - le - lu - - -

*cresc. poco a poco*

hal - le - lu - jah, hal - le - lu - - jah, hal - le - lu - - -

*cresc. poco a poco*

- lu - - - - - jah, hal - le - lu - - -

*cresc. poco a poco*

- - jah, hal - le - lu - - - jah, hal - le - lu - - -

*cresc. poco a poco*

- jah.

- jah.

- jah. *f* Hal - le -

- jah. *f* Hal - le - lu - - jah, hal - le - lu - - jah, hal - le -

- jah. *f* They that sow in tears shall reap in -

*f*

*f* Hal-le - lu - jah, hal-le -

*f* They that sow in tears shall reap in joy, in joy, reap in

- lu - jah, hal-le - lu - jah, They that sow in

- lu-jah, hal-le - lu - jah, hal-le - lu-jah, hal-le - lu -

joy, in joy, shall reap, shall reap in joy.

- lu - jah, hal-le - lu - jah.

joy, in joy, shall reap in joy, shall reap in

tears shall reap in joy, shall reap, shall reap in

- jah, hal-le-lu - jah, They that sow in tears shall

Hal-le - lu - jah, hal-le - lu -

Ped.



They that sow in tears shall reap in—  
 joy. Hal-le - lu - - jah, hal-le - lu - - jah, hal-le -  
 joy, shall reap in joy, shall reap in— joy, in joy,  
 reap in— joy, in— joy, — shall reap in joy,  
 - jah, hal-le - lu - jah, hal - le - lu - jah, hal - le -

joy, shall reap in— joy, — reap in joy, shall reap—  
 - lu - jah, hal - le - lu - - jah, hal - le - lu - jah,  
 They that sow in tears shall reap in—  
 reap— in joy, shall reap— in joy. They that sow in  
 - lu - - jah, hal-le - lu - - jah, They that sow in

in joy, They that sow in tears shall reap

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

joy, in joy, shall reap in joy, shall reap in

tears shall reap in joy, shall reap in joy, shall reap in

tears shall reap in joy, shall reap in joy, shall

in joy, in joy, in

hal - le - lu - jah. They that sow in tears shall

joy. Hal-le - lu - jah, hal-le - lu - jah, hal - le -

joy. Hal-le - lu - jah, hal-le - lu - jah,

reap in joy, reap in

*f*

joy. Hal-le - lu - - jah, hal-le - lu - jah, hal - le - lu - -

reap in — joy, They that sow in

- lu - jah, hal - le - lu - jah, hal - le - lu - - jah, hal-le -

hal - le - lu - - jah, hal-le - lu - - jah, hal-le - lu - -

*f*

joy, They that sow in tears shall reap in — joy, shall

*f*

*ff*

- - - jah, shall reap in joy, ——— shall reap in

*ff*

tears shall reap, shall reap in joy, ——— shall reap in

*ff*

- lu - - jah, shall reap in joy, ——— shall reap in

*ff*

- - - jah, shall reap in joy, ——— shall reap in

*ff*

reap in — joy, shall reap in joy, ——— shall reap in

*ff*

joy, — shall reap in joy, —

joy, — shall reap in joy, — *f* They that

joy, — shall reap in joy. —

joy, — shall reap in joy. — *f* Hal-le-lu- -

joy, — shall reap in joy. —

*f* reap in joy, in *ff* joy. Hal-le-lu- - jah, hal-le-

sow in tears shall reap in joy.

*f* Hal-le-lu- - jah, hal-le-lu- - jah, hal-le-lu- -

- jah, hal-le-lu-jah. *ff* They that sow in

Hal-le-lu- - jah, hal-le-lu- -

*cresc.* *Più moto.* *fff*

- lu - - jah, hal-le - lu - - - jah, — hal-le - lu - -

*ff* Hal-le - lu - jah, hal-le - lu - - jah, — hal-le - lu - -

- - - jah, hal-le - lu - - jah, — hal-le - lu - -

tears shall reap in joy, — in — joy, — shall reap in

- jah, hal-le - lu - - - - jah, — shall reap in

*Più moto.* *fff*

*cresc.*

- jah, hal-le - lu - - - - jah, shall reap in

- jah, hal-le - lu - - - jah, hal-le - lu - jah, hal-le - lu - -

- jah, hal-le - lu - - jah, hal-le - lu - - jah, hal-le - lu - -

joy, in joy, hal-le - lu - - jah, hal-le - lu - -

joy, in joy, shall reap in — joy, in joy, reap in

joy. Hal-le - lu - jah, hal - le - lu - jah, hal - - - le -  
- jah, hal-le - lu - jah, hal - le - lu - jah, hal - - - le -  
- jah, hal-le - lu - jah, hal - le - lu - jah, hal - - - le -  
- jah, hal-le - lu - - jah, hal-le - lu - - jah, hal-le - lu - -  
joy. Hal-le - lu - - jah, hal-le - lu - - jah, hal-le - lu - -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2) with a Bass staff at the bottom. The piano accompaniment is on the right. The key signature is one sharp (F#), and the time signature is common time (C). The music is marked with a forte dynamic (fff). The lyrics are "joy. Hal-le - lu - jah, hal - le - lu - jah, hal - - - le - jah, hal-le - lu - jah, hal - le - lu - jah, hal - - - le - jah, hal-le - lu - - jah, hal-le - lu - - jah, hal-le - lu - -".

- lu - - - jah.  
- lu - - - jah.  
- lu - - - jah.  
- - - jah.  
- - - jah.

The second system of the musical score continues the vocal and piano parts. It consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2) with a Bass staff at the bottom. The piano accompaniment is on the right. The key signature is one sharp (F#), and the time signature is common time (C). The music is marked with a forte dynamic (fff). The lyrics are "- lu - - - jah.", "- lu - - - jah.", "- lu - - - jah.", "- - - jah.", "- - - jah.".

RECENTLY PUBLISHED  
**ORIGINAL COMPOSITIONS**  
**FOR THE ORGAN**  
 (NEW SERIES)

|                                                |      |
|------------------------------------------------|------|
| <b>CH. H. PARRY</b>                            |      |
| No. 1. Seven Choral Preludes .....             | 1.75 |
| <b>W. WOLSTENHOLME</b>                         |      |
| " 2. Prelude in C .....                        | 75   |
| <b>W. FAULKES</b>                              |      |
| " 3. Festival Prelude on Ein' Feste Burg ..... | 75   |
| " 4. Meditation .....                          | 50   |
| " 5. Postludium .....                          | 50   |
| <b>J. STUART ARCHER</b>                        |      |
| " 6. Jour de Noces .....                       | 50   |
| <b>R. G. HALLING</b>                           |      |
| " 7. Cantilène .....                           | 50   |
| <b>J. LEMMENS</b>                              |      |
| " 8. Ite Missa est .....                       | 50   |
| " 9. Triumphal March .....                     | 50   |
| " 10. Fanfare .....                            | 50   |
| " 11. Cantabile .....                          | 50   |
| " 12. Finale .....                             | 50   |
| <b>C. EDGAR FORD</b>                           |      |
| " 13. A Fantasy .....                          | 50   |
| <b>W. WOLSTENHOLME</b>                         |      |
| " 14. Intermezzo (A Marriage Souvenir) .....   | 50   |
| <b>H. GRACE</b>                                |      |
| " 15. Legend .....                             | 75   |
| <b>A. HOLLINS</b>                              |      |
| " 16. Meditation .....                         | 50   |
| <b>A. W. POLLITT</b>                           |      |
| " 17. Barcarolle .....                         | 50   |
| <b>E. ELGAR</b>                                |      |
| " 18. Cantique .....                           | 75   |
| <b>W. WOLSTENHOLME</b>                         |      |
| " 20. Epilogue .....                           | 75   |

**TRANSCRIPTIONS BY LEMARE**

|                                                                      |    |
|----------------------------------------------------------------------|----|
| CHOPIN.— Study in E flat minor .....                                 | 50 |
| CHOPIN.— Study in C sharp minor .....                                | 50 |
| <b>DVORAK.— Allegretto Grazioso</b> (Arr. by West) .....             | 75 |
| <b>WAGNER.— Vorspiel (Meistersinger, Act 3)</b> (Arr. by West) ..... | 50 |
| <b>F. MAXSON.— Festive March</b> .....                               | 50 |
| <b>F. MAXSON.— Romance in C</b> .....                                | 50 |

Any of the above sent on examination

**NOVELLO'S**  
**ALBUMS FOR THE ORGAN**

No. 1

| No. 1 |                                         | TWELVE SELECTED PIECES |  |
|-------|-----------------------------------------|------------------------|--|
| NO.   |                                         |                        |  |
| 1.    | Interlude                               | Th. Dubois             |  |
| 2.    | Chanson de Marin                        | Edward Elgar           |  |
| 3.    | Fantasia on the old melody "Urbs Beata" | W. Faulkes             |  |
| 4.    | There is a green hill far away          | Ch. Gounod             |  |
| 5.    | Marche Triomphale                       | Alexandre Guilmant     |  |
| 6.    | Ave Maria                               | A. Henselt             |  |
| 7.    | Grand Chœur No. 2                       | Alfred Hollins         |  |
| 8.    | Andantino in D flat                     | Edwin H. Lemare        |  |
| 9.    | Chanson Triste                          | P. Tschaiakowsky       |  |
| 10.   | Prelude to "Lohengrin," Act I           | R. Wagner              |  |
| 11.   | Romanza                                 | W. Wolstenholme        |  |
| 12.   | Allegretto in E flat                    | W. Wolstenholme        |  |

No. 2.

| No. 2. |                      | TWELVE SELECTED PIECES |  |
|--------|----------------------|------------------------|--|
| NO.    |                      |                        |  |
| 1.     | Chanson du Nuit      | Edward Elgar           |  |
| 2.     | Alla Marcia          | Myles B. Foster        |  |
| 3.     | Minuetto             | Alexandre Guilmant     |  |
| 4.     | Lied                 | H. Hofmann             |  |
| 5.     | Barcarolle           | H. Hofmann             |  |
| 6.     | Spring Song          | Alfred Hollins         |  |
| 7.     | The Curfew           | Edward J. Horsman      |  |
| 8.     | Pastorale in E       | Edwin H. Lemare        |  |
| 9.     | Ave Maria d'Arcadelt | Franz Liszt            |  |
| 10.    | Cantique d'Amour     | Theo. Wendt            |  |
| 11.    | The Seraph's Strain  | W. Wolstenholme        |  |
| 12.    | Le Carillon          | W. Wolstenholme        |  |

Price 1.75 each  
 Cloth, \$2.50 each

**THE H. W. GRAY CO., 2 West 45th St., New York**  
 Sole Agents for NOVELLO & CO., Ltd., London

**SHORT PRELUDES for the ORGAN**

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited. They occupy in performance from about one to two minutes.

| No. |                            | Book I            |  |
|-----|----------------------------|-------------------|--|
| 1.  | Andante Grazioso           | Thomas Adams      |  |
| 2.  | Andante                    | W. G. Alcock      |  |
| 3.  | Largamente                 | George J. Bennett |  |
| 4.  | Andante Religioso          | Myles B. Foster   |  |
| 5.  | Andantino                  | Alfred Hollins    |  |
| 6.  | Adagio Cantabile           | Alfred Hollins    |  |
| 7.  | Larghetto                  | Charles J. May    |  |
| 8.  | Andante con Moto           | John E. West      |  |
| 9.  | Andantino quasi Allegretto | John E. West      |  |
| 10. | Andante                    | W. Wolstenholme   |  |

| No. |                              | Book II         |  |
|-----|------------------------------|-----------------|--|
| 1.  | Andante con Moto             | Thomas Adams    |  |
| 2.  | Con Moto                     | W. G. Alcock    |  |
| 3.  | Moderato                     | H. A. Chambers  |  |
| 4.  | Marziale, poco Lento         | Myles B. Foster |  |
| 5.  | Moderato                     | Alfred Hollins  |  |
| 6.  | Andantino                    | Alfred Hollins  |  |
| 7.  | Adagio                       | Charles J. May  |  |
| 8.  | "Hymnus"—Andante e Sostenuto | John E. West    |  |
| 9.  | Andante Serioso              | John E. West    |  |
| 10. | Adagio                       | W. Wolstenholme |  |

| No. |                               | Book III          |  |
|-----|-------------------------------|-------------------|--|
| 1.  | Moderato e Legato             | Thomas Adams      |  |
| 2.  | Moderato                      | W. G. Alcock      |  |
| 3.  | Andante con Moto              | George J. Bennett |  |
| 4.  | Andante                       | H. A. Chambers    |  |
| 5.  | Grazioso molto Espressivo     | Myles B. Foster   |  |
| 6.  | "Song without Words"—Con Moto | Alfred Hollins    |  |
| 7.  | Andante                       | Alfred Hollins    |  |
| 8.  | Andante Dolente               | John E. West      |  |
| 9.  | Andante Pastorale             | John E. West      |  |
| 10. | Adagio                        | W. Wolstenholme   |  |

PRICE 50 CENTS EACH BOOK

**THE H. W. GRAY CO., 2 West 45th Street, New York**  
 Sole Agents for NOVELLO & CO., Ltd., London